

# Amazing Cinema

Number 3

July-August 1991 \$2.50



## THE COMING

Interview with  
**BERT I. GORDON**

Plus: Now FX Films

Son of Kong

Amazing Video

**Joe Dante:  
The Howling**



Italian make-up artist Massimo Thera has done a superb job of transforming Ibrahim Khan (a real Egyptian) into a ghastly mummy for *Queen Of The Mummy*, a new horror release from Goldstar Distributors. For more pics & info, see page 4.

Photo © 1981 Harmony Gold, Ltd.

# Amazing Cinema

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News of films currently in production or recently completed. Publicity Directors are invited to submit BW stills, color slides, and production art from upcoming fantasy, horror, and science fiction films. Please include a press kit, or pertinent details on production; director, producer, cast, make-up & effects technicians, and plot synopsis. Submit to:

**AMAZING CINEMA**  
Production Slate  
12 Muray Court  
Baltimore, Maryland 21236

## Dawn Of The Mummy



The famous "Mummy" theme has been resurrected in *Dawn of the Mummy*, a new graphic thriller shot on location in Egypt by Harmony Gold Productions and being released through Goldstar Distribution, Inc.

This time, however, the theme is updated to modern times as a group of sexy models and handsome young photographers venture to Egypt to see actual "mummies" as backdrops for a publicity spread. They unwittingly unleash an ancient curse, and the Mummy (played by real Egyptian Ibrahim Khan) is brought back to life to lead the group of humans. Soon, the Mummy's army of flesh-eating "disciples" join in the mindless spree.

The extremely gory effects are also updated, and make prior "mummy" films seem tame by comparison. The make-up artist, Helen Maurice Tread, provides some excellent Tera Claira-like graphics (she's only showing some of "Tera's" skin here).

*Dawn of The Mummy*, starring Dennis King and Barry Sattels, was produced and directed by Frank Agnieszka.

**Goldstar Distribution, Inc.**  
1888 Century Park East,  
Suite 1218  
Los Angeles, California 90067

Above, left: Gory violence is evident in this scene in one of the Mummy's "disciples" tear a heap of skin from a girl's back. Above, right: Tera Claira set was built on location in Egypt. Below, left: A very old Egyptian mummy, unknowingly "resurrected" "very hot make-up." Below: A gross publicity shot of members of the Mummy's disciples.



## Mausoleum

Goldfret Distributors (shown on previous page) is also releasing *Mausoleum*, a contemporary horror film from Western International Pictures.

*Mausoleum* stars writer, Marjoe Gortner (seen at right) stars in the role of soul-seller to the devil.

*Mausoleum* was written by Bob Berich and Robert Madono, produced by Robert Madono, and directed by Bob Berich.

Below: We don't think this guy is selling you in this scene from *Mausoleum*.



## X-Ray

Babs Benton, famous for her *Playboy* Magazine appearances and five *How* shorts, finally gets to star in her own feature horror film.

In *X-Ray*, Babs portrays a young woman who goes to the hospital to pick up the results of a routine medical examination. However, her visit turns into a confusing nightmare, as she can never quite find the doctor she is supposed to see and is soon being hunted by a psychotic killer (Chip Lucio), who was rejected by Babs 15 years earlier when they were children.

In the scene at right, Lucio attempts to cut Babs' heart out because "she wouldn't give it to him 15 years earlier." We have a feeling that Lucio doesn't succeed, and that there will be a druggled-out, life-and-death struggle before it's all over.

*X-Ray* is a Color/Globus Production, directed by Buzz Davidson, being released by The Cannon Group, Inc.

Below: Susan Clark, dressed in viciously attacked by Lucio (Chip Lucio) in this scene from *X-Ray*, a new horror release from The Cannon Group, Inc. *X-Ray* is Mr. Benton's first dramatic feature role.





## The Slayer

The *Slayer* is a new fantasy-horror entry from the Atlanta-based The International Picture Show Company.

The film focuses on two vacationing couples who are attacked, one by one, by an unknown killer on an isolated island.

Principal photography, which took place on the coastal area of Savannah Beach, Georgia, took six weeks. Post-production was done in Los Angeles.

Eric Weston, vice president of production, supervised the development of *The Slayer* after intermission plotting another horror film, *Endgame*, which is in release through Warner Brothers.

Barb Kendall and Alan McFiee star in the movie, which was directed by J. S. Cardone. Carl Krause donated the ghoulish make-up that creates the film creature.

According to Lloyd Adams, Jr., chairman and chief executive officer of The International Picture Show Company, several foreign theatrical deals have already been made for *The Slayer*. The feature should be in U.S. release some time this summer.

For additional information, please contact:

**Ms. Dianne Ball**

**TIPS**

**506 North Omni International  
Atlanta, Georgia 30303**



Top of page (right): A movie publicity still of the *Slayer* (Carl Krause) framed through a doorway. Above, left: Clumping view of the "Slayer" headpiece worn by Krause. Above, right: Krause, in the body costume, observes an make-up artist Robert Short makes some final adjustments to the headpiece. Short handled all the special effects makeup changes for the film. Left: Joseph S. Cardone, director of *The Slayer*, also directed two other indie horror films: *Cost A Stranger* and *Endgame*. Right: Barb Kendall, as Kim, looks quietly terrified at the haunting image of the "Slayer."



## Deadly Space

Karen Darrocy helms MTR. *Zero Zone* was profiled in AC #1) is currently shooting his 40th science fiction film, *Deadly Space*, a tale of suspense set in deep space.

Featured below is the control room set of the spaceship S.E. 5 Andromeda. At the controls is Robert Darrocy, who plays the Andromeda's resident scientist, Dr. Mathias Van Wyck.

The control room set, built over a period of 6 weeks, cost around \$200,000 and is Karen's most detailed set to date. It measures 10 by 20 feet.

*Deadly Space* is being filmed in super 8 color & sound.



## Valkyrie

The miniature spaceship and full scale set shown above are the work of Lynn Place, and are part of the effects being featured in *Valkyrie*. Lynn's new full length super 8 production.

**Lynn Place**  
56 Green St. PO Box 758  
Middletown, RI 02846

## READER VIEWPOINT

I really like the way you stated amateur and professional filmmaking into a homogeneous whole. The *MIX Zero Zone* article was my favorite, though I liked *The Alien Dead* as well.

The only negative comment I have is with Dave Luffert's *Cluster Film Debate* in *Deadly Space* Advertising. It's a great idea for a regular feature. But Don used most of the space to put down other films rather than valuing the subject film. And what valuing he did was based on all the negative props without so much as even mentioning the quality of the script.

Nonetheless, you have a great magazine and I'll be proud to be a part of it.

—Joy R. Papp  
Easton, PA

Thanks for the copy of *AMAZING CINEMA*. It's definitely a nice magazine. The love and care of its creators shines through. It's really nice to see you maintaining the quality level you set in the past. It certainly has my blessing for what that might be worth.

I have a suggestion for an article. I've always felt that a basic step has been

omitted: model-making. Its need is not denied by the 7 years' *Narganis* model featured in issue #1) a *Production Bible*. Most professional models are 2 or 3 pieces. The *Caracaras* models were 4 pieces. Tom Taux also I would be glad if you could interest Dave Allen in doing the article.

**Pick Connor**  
Amerson, Ltd.  
Pittsburgh, PA

We'd obviously love to have such an article by Mr. Allen. Are you out there, Dave? In the meantime, Anthony Landolfi is preparing an article on layout/setting/setting of a 3 piece model, which will appear in a future issue. —Don

Tonin? Fantasia? These were two of the many words that came to my mind when I opened up the last issue of *AMAZING CINEMA*. I've been waiting for a long time for a dark, monthly filmmaking magazine that deals with special effects.

I think the magazine does very nice matter and meaning, as I can feel no other magazine quite like it, its layout seems I hope to see color photos and updates about amateur and independent films in production.

—Luther Van Producer  
Independent Pictures  
Daly City, CA

Thanks for the comments. We think the issue's *Production Bible*, creating more films and adding an extra touch of color, will satisfy your hopes. —Don

At last, a magazine from a group of people who not only care in the film business but entered it as independent. It's opposed to rising through a studio hierarchy.

How about an article about *The Alien Factor*'s production? I loved its features. And the *Examiner* too, like shows that the film business is no longer the automatic studio-run institution that it was in the 50s. The use of 16 mm and super 8 in the *Servantes* really made like a medium in which the public could be producers as well as consumers.

—Dennis Mack  
Kitchener, Ontario  
Canada

I'm waiting for an update of *Allen Factor's* TV distribution (including a complete listing of each TV station in the world which has bought up for an upcoming issue). I also plan to do a series of articles outlining exactly what it takes and what the problems are in producing a low-budget feature. SF or horror film, based on any *Allen Factor* and *Final* experiences. —Don

**READER VIEWPOINT** is your chance to express all, positively or negatively, on any film, special effect, or related area that you wish. We reserve the right to edit all other points and, if we wish, print editorial responses to submitted. Please keep each response as brief as possible, and submit to:

**Reader Viewpoint**  
Amazing Cinema  
12 Mowat Court  
Baltimore, Maryland 21226

**JOE DANTE:**

# THE HOWLING

The young director sometimes has difficulty in juggling audience demands for gore and violence with his own, more restrained tastes.

Joe Dante, below, spots one of his stars, Elisabeth Shook, right, who plays a sultry wolfwoman in *The Howling*.





Article by **JOHN DUVOI**

If director Jon Dante is right, this is the year of the werewolf.

The vintage horror character, usually accused and personified by Lon Chaney, Jr., hasn't been dealt with much of all lately (movies like *Full Moon High* and *Legend Of The Werewolf* have gone unremembered) and have been off but ignored since *I Was A Teenage Werewolf*.

Although Dante's *The Howling* resurrects the lycanthropy theme, movie-goers unfamiliar with the story probably didn't realize it before seeing the film.

"We played down the werewolf angle in our advertising," Dante says. "We were afraid people would know the film was about werewolves and say 'Oh, I've seen this all before' and we'd lose a lot of our audience."

But *The Howling* has not been seen before. The film is highlighted by superb scenes in which people actually transform into werewolves, complete with snouts and fangs (the "classic" wolf as opposed to the typical "man" wolf). There were no dissolves—the way audiences see it is pretty much the way it looked on the set," Dante says. The wolves are based on 16th century artists' conceptions and the "big bad wolf" renderings in cartoons. "We're going back to the Mother Goose wolf concept, but certainly in a more adult way," Dante added.

Dante's make-up artist, Rob Bottin, utilized the latest in make-up appliances, which change shape and expand through the use of special lip devices. The effects are breathtaking and add to the feeling of total realism. Bottin credits the basis of such effects to Dick Smith, who used similar techniques to a smaller degree in *Altered States*.

*The Howling* introduces us to an other movie "you" Werewolves make love during transformation. This is a rather dubious distinction," Dante laments. "Maybe the world could have waited for that one."

The film is based very loosely on a novel by Gary Brandner, an aspect that Dante is not at all fond of. When he became involved with the project, a screenplay had already been adapted which was jettisoned in favor of a new approach. "My complaint is not that the film follows the novel very little but that it follows it at all," Dante said.

The young director did transform the setting of the book, which he describes as a "non-existent small town



Top: The full, classic wolf make-up created by Rob Bottin for the *The Howling*. Bottom: Rutanya Bateman runs desperately to escape from a wolf who has her trapped in a convenient cabin.



with no phones, "but hardly anyone has ever heard of—even though it is off a major highway" to a psychiatric retreat. Unlike earlier films, the werewolves here consider themselves superior to man, since they view as nothing more than a source of food.

Dante changed other elements of the novel, including a rape, about which he comments, "That is not my idea of fun. There is nothing that should be entertaining about watching a rape." Instead he centered on character development to build audience empathy. "The secret of a monster movie is how good it is when the monsters aren't around," he said.

The final screenplay for *The Howling* by John Segler, is noted for "in-joke" humor, although it was not Segler, but Dante who injected it. "John is a good writer, but he's not a film buff," Dante devised an "in-joke" for horror movie fans by naming many of the characters after genre directors from the 1940s and 1950s (John Bush, Gene Fowler, and Jerry Warren) and Bette Davis, of more recent times. He obtained waivers from those who are still alive (Fowler told him he hoped his character was a werewolf) and figured the dead wouldn't mind. Although director George Waggener is deceased, there is a Dr. George Waggener in Los Angeles. The hotel werewolf in the film is also named Dr. George Waggener, so Dante was careful to obtain permission.

Dante also cast his mentor, director Roger Corman, in a scene in which Corman waits to use a phonebooth and then checks the return slot for coins. This was actually a double "in-joke" since it is also a take-off of the late William Castle's "carnie" in *Rosemary's Baby*. As Mia Farrow makes a desperate phone call, an ominous figure appears outside the phonebooth and the audience is led to believe that it is Ralph Bellamy—one of the devil cell members out to get Farrow, instead, Castle finally turns around to reveal himself to the audience. The same setup is used in Corman's scene in *The Howling*, as Doc Wallace (a reporter trying to get a killer werewolf) calls her TV station while Corman looms outside the

Left, top: Mia Farrow epitomizes Doc Wallace in a scene that never appeared in the final film. Center: Christopher Penn in early stages of werewolf transformation. Bottom: Veterans stars are plentiful in *The Howling*. Patrick Macnee, John Carradine (with his great) and John Heston are visible in this shot. Kevin McCarthy also appears in this film.



phonebooth. When Wallace finishes, Corman ducks inside and checks for cops.

"I always dreamed about Roger working for me for nothing," Dante muses. "I suppose this was all self-indulgent, but character names don't get in the way of the story and Roger's some shit, but for only a few seconds in jokes are fine as long as they don't stall the plot."

Joe Dante began his career as a film school cartoonist, became a trade magazine reviewer and, after his friend Joe Davison obtained a job with Corman, Dante was recommended as a

viewer (coming attractions) reader for Corman's New World Pictures. "The way people got to work with Roger was by knowing someone who was already there, and getting a recommendation," Dante says. Davison and Dante had both worked for science fiction features in New York City, and Davison had edited a fanzine called CINEMA-X.

Dante later convinced Corman to allow him to make a film but could only do so if "it had the lowest budget of any Corman picture ever." The result was a satirical behind-the-scenes look at movie-making called *Holly*

wood Boulevard, which featured extensive footage from other Corman movies. "It was a film buff's movie," Dante relates. "It was cute, funny, and satirical—maybe even too much so. It's only really funny if you know filmmaking nomenclature, rather like *What's Up Tiger Lily?* is funny also if you know jokes about movie dubbing."

Dante then directed *Rock And Roll High School*, taking over for the original director, who became ill. He followed this with *Prometheus*, produced by Davison.

"We had the movie two years after *Jaws*, which was a little late, and I was a bit reluctant to do a movie in which the main appeal to the audience was people getting eaten," Dante says. "Also, there were the technical problems of showing people being attacked underwater by something which, when ever put on film before, was nearly action screaming and looking." Dante and his crew used varying camera speeds and "puppet" costumes to simulate actual pterodactyl attacks they had studied. They also injected a lot of "sneak up humor" to make audiences feel more comfortable with the theme. "There was no science fiction in the original story," says Dante, "But we put in a lot to do homage to '50's sci-fi movies."

As for what comes next, Joe Dante is holding off making a firm commitment to see how well *The Howling* performs.

"I'd like to make a very subtle '40's horror movie," says Dante. "You can have spectacular effects without resorting to gore and I'd like to think we'll attract a wider audience than most 'maniac' movies. But people expect violence, and what you can do is dictated by the market."

Dante has already turned down a re-make of the classic, *The Cat People*, both because he didn't want to do another "animal" horror movie and because the new version reportedly has considerable sex and gore.

Meanwhile, *The Howling* is bringing a new wave of werewolf movies, including the elaborate satire, *An American Werewolf In London*. Dante suspects that other producers will be dusting off unfilmed werewolf scripts while unreleased werewolf movies suddenly find theatrical playdates. ■



Left: Two earlier Joe Dante movies include *Step Pioneers* in an early sci-fi "disaster" version, and *Potential Comedy* features a werewolf on *Hollywood Boulevard*, a Corman film conducted by Dante and Allen Arkush.

# CHANGES...

# EDITORIAL

You've heard the saying that "everything happens for a reason." I've heard it, too, and on several occasions those words have proved to be true. I think they've just proved to be true again.

A few months ago my staff and I had a series of discussions about the advantages of putting our publishing schedule back to 10 issues per year. Several things had been pointed out to us that we hadn't realized before: one, there are two rotten times of the year for publishers — the middle of the summer and the Christmas rush. Two, our writers felt that a couple of books per year — especially in mid-summer — would allow them more time to research and gather even better, more detailed articles, features, and interviews. Three, some of our distributors and dealers told us that sales take a real plunge at two times during the year (you guessed it) — mid-summer and right after Christmas.

Naturally, all these good reasons alone were not enough to make us change our schedule to 10 times a year. But some other things have happened in the past two months that pretty much convinced us that it might be a smart idea.

To start with, our good friend and regular staffer, Ernie Pittaro, passed away unexpectedly in May (see page 17). Shortly thereafter our art director, Tom Gelfin, suffered a real tragedy when he lost his mother and sister, within two hours of each other, both from terminal cancer. This happened just a week after the birth of Tom's and wife Barb's first baby, Jessie Lee, a healthy 8-pound girl.

Needless to say, all of these events — good and bad — took their toll on this issue's completion. At one point, everything was typoset and ready to go, but many changes had to be made, including my original editorial (entitled *In Defense Of Blood & Guts*), which we'll run in a future issue.

It soon became apparent that our idea about going to 10 issues a year might have more advantages than we could imagine. With the unusual series of events putting

this issue hopelessly behind schedule, the convenience of a combined July-August issue was also a blessing (the "everything-happens-for-a-reason" syndrome). We've decided, without a doubt, that we were meant to change our schedule to 10 times a year. By combining July-August and November-December, we are "on schedule" rather than being late and trying to play "catch up" for the next several months.

Your first question will naturally be about your current subscription. Fear not. If you've subscribed for 6 issues, you will receive 6 issues. 12 issues? You'll get 12 issues — it will just take a bit longer than we planned.

You'll also notice in our subscription ad elsewhere that we've started a new policy, which applies to all one-year subscribers: you have the right to renew your yearly subscription *forever* at whatever rate you began. Naturally, that will be adjusted to compensate for the new 10-issue-a-year schedule, but we guarantee that the rate will be lower than you originally paid.

Some other changes you probably noticed that issue #2 was better than issue #1. That's because we went to a better quality, 70-pound enamel stock and we think the difference in the "feel" of the magazine is worth the extra costs. We've also added a touch of interior full color this time, and we hope to continue to add more in the future. And as I mentioned last issue, we're anticipating an increase in our page count as soon as it's economically feasible.

The final change (at least for now) is in the design of our covers. This wasn't exactly planned, but when professional graphic designer and fantasy illustrator Mark Whelan showed us his logo and cover format ideas, we couldn't resist. We think it gives *AMAZING CINEMA* a distinctive look, which is vital in trying to establish an "identity." That's what all of these changes are about, really. It always takes a little while to finally have a new magazine to precisely what works best, be it scheduling, designs, logos, typesets, or whatever. Naturally, you try to get it right the first time, but that doesn't always work, so you keep at it — changing, improving, expanding — until you've got it to what gets.

We think we've got it, now. We hope you agree, and we thank you for your patience and loyalty.

Now, if we could only stick some rockets in some rear ends at the post office, everything would be perfect.

—Don Dohler

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12 Money Court  
Baltimore, Maryland 21206

### RARE BACK ISSUES

**BLACK ORACLE** is the predecessor to **CINEMACASE** Magazine and was first published in 1968. Although smaller in size and format, **BLACK ORACLE** contains many of the same amazing loads of film articles, interviews, artwork, and features as **CINEMACASE** issues #5, 8, and 10 are available, in limited quantities, for \$1.00 each postpaid. Send payment and your name/address to:

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Creating Special Effects

# SILICONE SKIN TEXTURES

Text & Photos by  
**CARL PAGLINO**

Aside from using silicone for odd jobs around the house, I've found it useful in creating miniature detailing on my animation models. Liquid silicone can be found in most well-stocked hardware stores — usually near the tile and window caulking sections. To my knowledge, it comes in at least three different colors.

In this instance, I've used its natural, frosting-like texture to create a scaly skin over a clay sculpture. It can then be transferred to the mold and — for that matter — into a foam rubber positive (the finished animation model).

*(About the author) Carl Paglino is a special effects animator living in New York City. He is a graduate of the School of Visual Arts and has worked with many top special effects studios in New York. He is currently at work on a demo reel for a proposed feature film.*



1. For simplicity/accuracy, I used a wire sculpture. This wire story wire can be bought at any sculpture supply house.



2. The first step is to tightly wrap strips of aluminum foil around the armature to protect it from the sculpting media. Clay can then be built up around the armature in a basic anatomical fashion, as above. Remember that silicone will shrink; the diameter of the model, as well as scale the clay. The wet sand skin details on the clay, since they will be done with the silicone.



3. A quick coat of liquid latex, thinned over the clay so that the silicone something to adhere to. When this is dry, you are ready to start the silicone detailing.



**4.** Liquid silicone comes in a tube, so it's easy to squeeze out a little at a time to work with. Don't use more than a little at a time because it dries pretty fast. Since the silicone has the consistency of toothpaste, all I needed for tools were a paintbrush and a few toothpicks. To get the first texture, spread the silicone evenly over your model. Then, like leveling a cake, turn swirls and marks with the brush. Once cast, this will produce a skin formation like a velvet hair.



**5.** The second texture (at the back) will have a thickness of about 1/16 of an inch. After spreading the silicone, gently stroke it down in a straight line to produce a "ground" look.



**6.** The "ground" look is used on the back of the model's head, as well.

**7.** The third look (below) is much thicker than texture #2. As usual, spread the silicone evenly (about 1/8-inch thick). Use the toothpicks, worked downward, to form wiggly lines. The resulting formation will be like tree bark. This last formation is a bit difficult to produce, since the silicone would rather stick to the dry toothpicks than the slick latex surface. With a lot of patience, you will be able to produce many similar skin textures. A word of precaution: always work in a well-ventilated area, and let your models dry outside if possible. The curing silicone releases an acid which is harmful to breathe. Also, use cheap, throwaway paintbrushes, since they will be impossible to clean when you're finished.



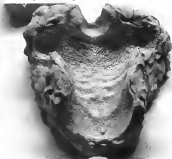


**8.** The final step is to make a mold of your model, once the detailing is completed. For this process I am using a different model, "Pang" as an illustration. The skin detail of Pang was created using the silicone. Here, the clay divider wall is being built around the model. The silicone actually helps the clay stick to the model's fine details.



**9.** A sideview of the clay wall being built around the Pang model.

**10.** The chest piece mold of Pang. Notice the detail obtained from the silicone screening.



**11.** The back and legs of the Pang model. When you pour your mold, be sure to drill small holes in each mold part and inject the foam rubber (where there's pouring it) to insure that all details and undercuts will be cast.

A final note: be sure to buy the "20-tones clay" type of silicone. Appropriate wire, clay, and liquid latex are available at:

Sculpture Products  
34 East 58th Street  
New York, NY 10016



*An Interview*

## Ernest M. Pittaro

December 25, 1913 May 10, 1981



It was just a routine stack of mail as I began to open it. Ironically, the top envelope, very small and unassuming, was merely addressed to "Cinema Enterprises." It looked like any other piece of mail.

But as I opened the envelope and read the small, handwritten note inside, my jaw dropped and my heart sank — I was momentarily stunned with disbelief. The message, from Mrs. Dolores Pittaro, read: "I'm sorry to report that Ernie Pittaro passed away on May 10th of a heart attack."

It took me a few minutes to transmit the message to Pam, and we were both in a mild state of shock for the next few days.

I had mailed a small bunch of "Pittaro Clinic" questions from readers to Ernie a week after his death, and it felt rather strange to realize that I had written a letter and mailed questions to him that he never got to see. It was hard to believe that Ernie, a lively, active, effervescent gentleman, was suddenly gone.

Just a few days before his death Ernie had called me to see if I had received an article he mailed (possibly the last article he ever wrote). I had, and we discussed several other article ideas that he was working on. He also inquired about issue #2, which contained his article on animating physical objects and I recall mentioning to him that there had been a few technical problems and that the issue would be a bit late.

It wouldn't have mattered though, because had it been right on schedule, Ernie would never have gotten to see the issue.

Fortunately, he did get to see our premiere issue, and I'd like to share some of his comments about it with you.

"Well, congratulations on your new publication! It looks great! It really shapes up nicely — the cover is

attractive, and the layouts inside are really very up to date, nicely printed...really an outstanding job all around. Great going! Both of you and Tom Griffith really can take a bow. And remember, being involved with book production as I am, I'm a pretty busy audience, so what I have said is high praise, indeed!"

Ernie and I first began corresponding in 1973, when we became mutually aware of each other's articles in various film publications. When I first announced my decision to do AMAZING CINEMA last November, Ernie was one of the first to respond, and indicated that although his standard payment rate was 6-8 times what we were paying, he wanted very much to be a part of our new magazine venture. It was his idea to do Pittaro's Clinic, as well as developing many feature articles. And it seemed that he wanted to do more and more, even to the point of reviewing books. He soon became more than just another writer for the magazine. Despite our age differences, Ernie and I developed a special rapport — he was a filmmaker, and so was I; he was a writer and editor, and so was I — but beyond that, we shared some very similar views on humanity, humility, and integrity.

In short, we had developed a strong friendship full of mutual respect.

It's not often that you'll find such a veteran pro who is willing to share his hard-earned experience with a group of "beginners" — especially not in the film business. Yet Ernie was busily writing and photographing all sorts of special articles for us. It's unfortunate that we won't reap the benefit of Ernie's talent and enthusiasm. His work in these pages will be missed.

But most of all, a good friend and a fine person will be missed.

—Don Dohler May, 1981

# SON OF KONG

by DON LEIFERT

Labeled a lightweight sequel, *Son of Kong* followed the heels of his more famous father, *King Kong*, late in 1933. As both motion pictures were released during the same year, comparisons were unavoidable. The general consensus? The King reigned supreme over his coddly, light-haired offspring.

Nonetheless, *Son of Kong* remains a good-natured, lighthearted display of the work of master animator Willis O'Brien, who distinguishes this entertaining sequel by providing stop-motion animation with a sense of humor. O'Brien's Kong, Jr., a soldier, teddy-bearish version of his more ferocious father, has a repertoire of facial expressions guaranteed to charm the most cynical of moviegoers.

In addition, RKO's sequel, featuring giant cloths, dragons, sea serpents, and an impressively realistic *Styracosaurus*, boasts fine performances by Robert Armstrong as a repentant Carl Denham and Frank Reicher as Captain Englehorn, both of whom travel to Skull Island for their second encounter with O'Brien's prehistoric wonders.

Is Skull Island worth visiting a second time? After viewing this unique combination of special-effects shots and rare publicity and pre-production artwork, you won't be able to resist. ■

Below: A composite studio publicity still depicts Robert Armstrong and Helen Mack (chronically absorbing a *Styracosaurus*). Right, top & bottom: Two pre-release art concepts of possible govtos. The top one depicts Armstrong appearing as the risk of time to save Helen Mack in the film. It's the others were unusual. Far right, top: An interesting pre-production drawing of the film's climax. Bottom: The memorable scene of Armstrong handgrip Kong Jr.'s square finger, which is the shot of a large, hydraulic prop (effectively almost with seamless footage in the film).





# Filmmaker Spotlight LARRY RUGGIERO

Photos by  
Larry Ruggiero

## Simplicity In Clay

Larry Ruggiero, a filmmaker residing in Lindenvale, New York, got his inspiration—like many stop motion enthusiasts—from the work of Ray Harryhausen.

"I was twelve years old when I received my first super 8 movie camera," Larry recalls, "and after seeing such classics as *The 7th Voyage Of Sinbad* and *Mighty Joe Young*, I was determined to start a career of my own."

His first film, *Prehistoric Adventure*, used clay dinosaurs placed close to the lens, to make them look huge, with actors standing far in the background (to appear small). The results were not terrific, to say the least. Through reading and observing, Larry finally learned how to do near screen shots. *Nightmare* was his next project, a 12 minute animated film employing live actors/sets in projection with clay models.

In 1975, Larry really got involved "to the hilt" and created a 25 minute stop motion epic called *The Adventure Of The Golden Eagle*.

For his recent productions of *The City Never Sleeps* and *Kingdom Beneath The Sea* he used an old door as an animation base over which paper mache miniature sets were built. For backgrounds, Larry has a unique approach: he has a printer enlarge photographs of scenic backgrounds to about 300% their original size. He then hand paints these enlargements (called PMTs) and uses them as backdrops to his miniature settings.

Larry has an affection for whimsical, fantasy like creatures made in clay, as evidenced by the photos shown here. He will continue this tradition in his newest stop motion project, which he is working on this summer. After that, he hopes to move into drama with a live-action/animation suspense thriller in the fall. ■



Larry Ruggiero—seen in top photo as he turns up a shot) and many of the various clay creatures he made for *Kingdom Beneath The Sea* and *The City Never Sleeps*.

# THE MOST DISGUSTING EFFECT EVER CONCEIVED!

Article by **FRED OLEN RAY**

When producer Basil Griner called writer Thomas Casey and told him to come up with "the most disgusting story idea" he could for a feature film, Casey came back with the only possible answer: maggots! And so, the plot line for *Flesh Feast* was birthed.

In the story, an aged Veronica Lake plays Dr. Elaine Fredericks, an emotional patient who has discovered a means of youth restoring skin regeneration by using maggots to eat off a layer of living flesh. Very painful, but it works (in the movie, that is).

In the subplot of *Flesh Feast* a group of South American revolutionaries are training up Miami trying to locate Fredericks. They eventually find her and present her with a patient that they want regenerated. Once the patient is strapped down for the procedure, Dr. Fredericks discovers that he is none other than Adolph Hitler. Going insane, Fredericks screams out about how her parents were murdered in Nazi concentration camps and covers the helpless Hitler in a mass of vermin, flesh eating maggots. Need less to say, he doesn't get any younger from this maggot "overdose."

To insure the realism of these ghastly effects, Griner and co producer Veronica Lake had make up via Douglas Hobart. Hobart, who specialized in low-budget horror efforts like *Death Curse of Tortu*, *Sing Of Death*, and *Impulse*, was up for the job and proceeded with much enthusiasm.

His first chore was to assemble the cast of "stars" for the film. He took a large metal garbage container into his back yard in Miami Gardens and placed five pounds of raw ground beef inside. After leaving the container open during a hot Miami day, he placed a screen over top of it and waited. Within a day or two the "stars" of the movie were born and Doug had more maggots on his hands than he bargained for.

With his actors in tow, Hobart arrived at the studio only to find the A-list actors a bit ill at ease. It seems that most of the performers were more than a little squeamish about having live maggots placed on their faces (and who could blame them?) Doug

plugged their ears with patches of cotton, and kept a strict inventory of how many maggots went on, and how many came back. This satisfied most of the actors and filming proceeded smoothly. In some group shots the maggots were replaced with handfuls of cooked rice, which put a lot of people at ease.

However, the cast didn't get off unscathed. The film includes scenes in the cellar of Dr. Fredericks' house with a secret room where rotting pieces of human corpses are hung to house the mutant maggots she uses in her experiments. These corpses were made from department store mannequins

pieces that were fastened and covered with window caulking. For the effect, Hobart pressed raw ground beef and maggots into the putty. Unfortunately, the hot studio lights only added the stench of the uncooked meat and maggots, and it was reported that several people in the cast and crew got very sick during these scenes!

*Flesh Feast* was photographed in Miami and flown up to *Twins* by Thomas Casey back in 1970 at a time when such procedures had not yet reached general acceptance. The blow up coupled with the unique gore effects certainly qualify *Twins* as a pioneer in low budget horror films. ■

Yard Department store mannequins, covered with caulking putty, raw ground beef, and live maggots, create the disgusting body parts in *Flesh Feast*.



[illegible]

**AMAZING CINEMA INTERVIEW**

## Bert I. Gordon

Interview conducted by  
**KEVIN R. DANZEY**

Photos courtesy of  
**BERT I. GORDON**  
**BILL GEORGE**  
**ALAN LANDSBERG PRODUCTIONS**

**Questions in boldface**  
**Answers in boldface**

The same Bert I. Gordon is a magical one. The most mention of the famous "Menar B I G" conjures up images of giant people, tiny people, immense insects, huge rats and chickens, dragons, gnomes, psychos, witches and ghosts. In his 25-plus years of directing, he has made a name for himself as a director and special effects wizard. Gordon has given his audiences more solid entertainment than almost any other genre filmmaker. His titles are familiar ones to any self-respecting science fiction/fantasy/horror film fan: *The Amazing Colossal Man*, *War of the Gargantuas*, *The Giant Behemoth*, *The Earth vs. The Giant Squid*, *The Earth vs. The Flying Saucers*, *Attack of the Puppet People*, *Road of the Gods* and many others. His contribution to the genre has been significant both in quantity and quality. Today, however, the actual film industry and fantasy/film have changed radically, and Bert's science fare kept up with the times by making some radical changes in his own.

The Coming is the 17th film by Mr. Gordon, and a look at some scenes from this upcoming Universal release make it quite clear that it is unlike anything he has done before! What Gordon has produced, written and directed is a tale combining witchcraft and reincarnation, set both in the "witch hunt" mad Salem of 1692 and

in the present day is the famous  
Massachusetts community

Appropriately enough, I met with Hunt I. Gordon on a Friday the 13th, and we discussed his long and successful career and his thoughts about filmmaking and young filmmakers, as well as talking about his new film and his new directions.

—Heute (Dienstag)

How did you become interested in filmmaking? It began when you were a teenager, didn't it?

Before that, my interest in films started as young as I can remember. I was fascinated by films, and I would go into a theatre on a Saturday morning when I was 7 or 8 years old, 30 o'clock in the morning, and sit in the theatre all day long, watching films over and over and over again. Then I became interested in still photography, developing, and so on. I was about 9½ when an aunt gave me a movie camera, and I started to make films with special effects. I just kept going, and then when I finished university I started to make industrial films, corporate films, and television commercials. I always wanted to make films, and came out here [Hollywood]

What type of films did you make as an amateur — horror or science fiction?

Not science fiction. They were sort of magic. In other words, I was trying my hand at all the different kinds of effects—having someone talking to himself, or disappearing, or "Invisible Man" type films.

Something like what Georges Méliès was doing in France?

Yes.

How did you move into professional movies?

Well I came out to Hollywood and got together with someone else and raised a little money and made the first film.

That was *King Dinosaur*. It was made in 1955, wasn't it?

Something like that, yes. When I first came out here I did do some work on other films with other people, but then I got the opportunity to put that together, so I made it.

Did you always have an interest in fantasy, and did you read pulp magazines, that sort of thing?

I read everything in that genre—Flash Gordon, Buck Rogers, Prince Valiant—everything in the imaginative world. It wasn't just science fiction, or fantasy, but anything in the past like Prince Valiant or Tarzan.

Of the 16 films you have made since *King Dinosaur*, which is your favorite?

No question about it, my newest, *The Coward*. It's my favorite.

Some people believe that you rely too heavily on special effects, but your suspense-thriller *The Mad Bomber* has no such effects, and it was a fine, well-made, tense film. I think this disproves some of your detractors' statements.

I agree, though, that I have leaned toward—favored that type of film, and that's one of the reasons why *The Coward* is my favorite, because I'm now dealing more with the sensitivities, the emotions of the people, rather than the effects.

The effects are a lot of fun to work with, though.

Yes, they're a lot of fun, but then you're carried away with the gimmickery and you forget the people sometimes. I'm glad you like *The Mad Bomber*. That was dealing with a person's mind, psychological. I enjoyed making that very much.

A few of your films, such as *Tormented* and *Necromancy*, had very few effects compared to ones like *The Magic Sword* or *Food of the Gods*.

No, *Tormented* had ghost effects and a live head came around, so that did have some effects. *Necromancy*

had effects, but they did not appear in the film for this reason. I became involved in a conflict with the financial group—a creative control problem—and when it was released, finally, it wasn't the picture I had made per se. The effects that I had in the film were cut out, and it made it more of a fantasy. I didn't make it that way.

Have any of your other films been tampered with or compromised?

No. All films, just about, that anyone makes, more or less around the edges are compromised a little bit, but not to a major extent.

You had pretty much free control on your other films. That's rare, isn't it?

They were satisfied with what I was doing.

Which aspect of filmmaking do you prefer, since you've done it all?

Right now, where I am now, where my head is at now, the directing. I produced, wrote and directed *The Coward*, but I enjoy directing the best.

Comparing now to the days of *King Dinosaur*, where were you at then?

Throughout the years, making the films I've made, I can look back now and see changes. Back then, in the days of *King Dinosaur* and *The Cyclops*, my principal motivation and what I was at personally was making a film. Every aspect of it totally fascinated me—the camera, the story, the effects—it was just a big fascination for me. It took a number of years before the technical became secondary for me. In looking back, I would like to have had that happen earlier in my career, because to me, the technical in those days was as important as the story and as the people, and it shouldn't be. It should be totally secondary.



Left: Nasty Business by Martha Hyer, who does in this poor fellow with a sharp grapple in Bert I. Gordon's *Picture Mommy Dead*.

I can see that in your more recent *Food of the Gods* and *Empire of the Ants*, although they were very technical and effects-filled, you were beginning to have more dimensional characters.

I think with *Food of the Gods* there was a change in my outlook and my feeling about filmmaking, and it was right in the middle. That was the apex.

When you made *Food of the Gods* and *Empire of the Ants* in the late 1970's, you hadn't done that type of film for many years. Revisiting that area which made you famous must have been fun.

Yes. Well, here's what happened actually with *Food of the Gods*: back in the late 50's, early 60's, I wanted to make *Food of the Gods*—in fact I had an option on the property back then but it didn't happen for me, but I still, in the back of my mind, always wanted to make that. I also wanted to make a re-make of *King Kong* but somebody else did. Anyway, I became interested again in *Food of the Gods*. It never really left me, my desire to make it, so it was interesting and fascinating for me to do it.

I asked you what your favorite film is...do you have a least favorite among your films? I know that films are so personal to a film maker...

When you say that films are so personal, they are totally personal—it least my involvement on a film—as they're like children. It's difficult to say anything negative about them even though you may feel negative about them. Just as a man talking about his little children, he may hate them unconsciously, or have a love/hate relationship, but he doesn't talk to other people. He won't say, "Well, I hate this little bastard." But yes, there are films of course that I'm dissatisfied with, but in looking back every one of them, in one way or another, served a purpose.

Whatever became of your *Dent Fisk*, which was announced a couple of years ago?

I came close to shooting. I was doing that for Fast Artists, and they went out of the distribution business. We



Top: An unusual and somewhat lacking publicity still for *The Beginning of the End*. In this obviously posed shot, Peter Graves and Peggy Castle try to look frightened by what appears to be a light projection of a drawn grasshopper (note Miss Castle's profile blocking part of the left leg of the projection). Above: John Agar, Jane Kennedy, and other cast members in shot of exterior props in *Attack of the Puppet People*. At left, a scene from *Beginning of the End*, with a grasshopper reared in against a static shot of a building. In some scenes, the grasshoppers were merely photographed crawling around on photos of buildings.





Above, a young Bert I. Gordon peers through a director's finder as a magazine's Sami George (left) (captioned) in this copyrighted studio publicity photo for *The Magic Sword*. That United Artists release is considered by many fans to be Gordon's most entertaining film

were right on the edge of shooting it. In fact, I had all my underwater locations. I'd been traveling around half the world, at the bottom of the ocean filming the stars, and I had all my locations picked out. I had the whole film storyboarded, and I became a double-certified scuba diver, and I was diving with Al Giddings in these different places—Hawaii, Bahamas, the Grand Cayman, Florida Keys—so that was very close to being filmed, and I believe it will be.

Your new film, *The Coming*, looks like it will be not only a different kind of Bert I. Gordon film, but it may be part of a new trend toward more imaginative supernatural tales.

I hope so. My idea, or my concept of contemporary witches, was gained from my becoming friendly with the witches in Salem, namely Laurie Cabot, who is the Official Witch of Salem. She was my maternal adviser on the film; she and the other witches of Salem and the surrounding areas. There are over 300 of them. Laurie and her daughters and many hundreds of witches there were very, very helpful.

Will your film help to dispel the old cliché of witches in pointed

hats on broomsticks?

It's a step in the right direction for the good witches—their purpose is helping others and themselves, rather than harming. There is a positive attitude rather than a negative attitude.

It was filmed completely in Salem?

In actual locations of the witchcraft trails.

What inspires or motivates you to make films?

My wife Eve is a big inspiration. In fact, in *The Coming*, she's the one who discovered the picture of Laurie Cabot and the Salem witches in National Geographic (which inspired the project). Eve goes with me—to the different occasions when I was doing the preliminary work on *Devil Fish* and then on *The Coming* we went back and forth—back and forth many times to Salem while I was writing it and searching for the story. It's very important to have the right woman for a creative person, more than anything else. Very important. The right woman inspires, encourages emotionally, and causes the proper creative juices to flow, brings out the creativity. The wrong woman does just the op-



Above, the famed director, Orson Welles (as Mr. Cat) in a scene from Bert I. Gordon's *Neurotency*

posite. That's one of the reasons why my big change into the more sensitive, people-type story, emotional story. Eve brings out the right emotions to my creativity to flow in that direction.

Do you have any advice for aspiring filmmakers?

Well, for one thing I believe that too many of the newcomers or the young filmmakers are traveling the roads, as far as what they're making, what they're doing or what they're trying to do, that others have done. In other words, you have to be fresh; you have to be new. It's all right for experimenting and for learning (to do) what someone else has done, but when you're ready to do something on your own, you should stay away from something that's been done before.

Too many amateurs try to make their own *Star Wars*.

Exactly, or their own *Frankenstein* or their own *Dracula*, without having something new and fresh to bring to it. That's what it needs. You have to definitely have a whole new approach.

Amateurs often opt to imitate films they admire.

That's exactly it.



Scenes from Gordon's newest film, *The Countess*. Above: Condon personally looks up a shot. Right: Ms. "BESS" Condon as a room with Susan South. Below: right: Susan South & Beverly Nease (who plays the witch Herkula) within the same flow of the single circle.

#### It's a little self-defeating.

Totally. It's just like sometimes an actress will come along and be another Marilyn Monroe, look like Marilyn Monroe, try to imitate her acting, and who needs another Marilyn Monroe? I mean, there's only one Marilyn Monroe!

And many of the young suspense film directors are often referred to as the "new Hitchcocks."

Yes, but they do copy a lot.

#### The technique

Not only technique, but story.

#### Right!

Another point that I feel is a mistake, and I've fallen into the same trap many times, and that is being carried away by the technical. Also, in story, the most important element is not the technical gimmick. Perhaps I didn't have these ideas in some of my earlier films. As I now have the concept of what filmmaking is all about, it's still difficult. You have to fight against being carried away by the technical, and remember that a film has to do with people.



Photo: Alan C. Jones of P. 100

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Many young filmmakers are also torn between the story and the technical, or between the strictly artistic film and the entertainment film. Personally, I find myself going back and forth, making one film for art and then one just for fun...

But now's the time to do it. You should do what you're doing. In other words, go with this, go with that. Go with the artist during the experimental time, but when you get to Hollywood, if you decide to become a filmmaker as your livelihood, then you make your decision not to have too much of the artist. The story is the thing!

I mean, that's Shakespeare, but that's it! And the best way to tell a particular story is the way you go. In the experimental stage, you should experiment and go too far in both directions because in making a film, depending upon the story, you may have to go in one direction and come into the other. You'll have had that freedom in your experimental stage, and then you can look at a story and treat that story as it should be treated.

A lot of filmmakers working in gauges other than super 8 look down upon super 8 filmmakers. They don't seem to realize that in super 8 we can still compose scenes, deal with actors, dialogue, editing, and so on.

Doesn't make any difference. Because a person is using 35mm doesn't mean they are any more creative. I mean, that's balld! A camera is a camera, and it's what you put before the camera. Like you said composition... you can practice composition with an 8mm same as a 35mm. There's no difference. The experimenting is exactly where I'm from. That's what I did all through my youth, and I loved every minute of it. That's very valuable. I was so determined, I had to make films. That was probably the biggest single element that brought me to Hollywood. It's always been a burning desire, a compulsion to make films. There's nothing like it, for me, and I like to make films that I like to make. I really enjoyed making *The Coming* more than any other film. ■



Top: Martha Hyer (holding cordel) struggles with Bert I. Gordon's real-life daughter, Susan, in *Picture Mommy Dead*. Susan is now being and acting in Japan. Above: One of the posters from *The Magic Sword*.

*Special thanks to Eric Dolan of Alan Landmark Productions and Arthur C. Flores, who both helped make this article possible.*

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## THE WAR OF THE WORLDS

85 minutes

Paramount Home Video  
5451 Marston St.  
Hollywood, CA 90028

**Bill George (\*\*\*):** Apocalyptic tale with a twist: It's women (or girls) we couldn't alter! Martian ships stay landed for the special effects, but beware of Phil's hysterical panic-attacks (is this the one where a swarm of terrified people seeking shelter eventually evolve down a dirt man?) pretty routine

**Gary Syvile (\*\*\*):** A greatly flawed science-fiction classic: one of the first examples where special effects completely dwarf story and characters. The film suffers from bad pacing, showing too many dull sequences to materialize. The special effects featuring Martian death machines and the fascinating alien creatures are classically designed and executed, but expert special effects do not a good film make

**Don Latham (\*\*\*):** Disappointing reputation of H.G. Wells' classic novel, poor performances upgrade good special effects in this post-apocalyptic tale of a Martian invasion; lots of interesting in this job

The Martians from War Of The Worlds



## HORROR HOSPITAL

Video Communications  
9555 Wilshire  
Toluca, CA 91145

**Bill George (\*\*\*):** Visceral madness with gaudy depictions of clinically black humor (even paying homage to William Castle as one of the many sick jokes). Michael Gough's best performance since THE LEGEND OF HELL HOUSE. If you like Aulpan Arzoo (Baron Warner

# AMAZING VIDEO

A monthly selection of capsule comments on current video fare by our three resident film buffs: Don Latham, Gary Syvile, and Bill George—all veteran fans of the science fiction/horror genre. The opinions given here are not necessarily those of AMAZING CINEMA. If you disagree with one, feel free to write and comment.

### THE RATING SYSTEM

- \*\*\*\* Great stuff
- \*\*\* Pretty good
- \*\* Could be better
- \* Yuck!

Note: May time the quality of sound prior to final release, or use to avoid complaints for most prices and conditions.

Probst and/or George (George) (who's LIES YOUR NAME: MONSTER may have inspired this brand name), you'll love HORROR HOSPITAL.

**Gary Syvile (\*\*):** An attempt to blend black humor and scientific horror (complete with over-the-top descriptions to food) instead becomes tedious and dull. Brink "B-List" material. Michael Gough, in a thought to appear, but the film still fully flat on his face.

**Don Latham (\*\*\*):** Surprised to find Michael Gough in his horror-movie, mad scientist attempts to create a race of super soldiers (sound familiar?) by combining misbegotten beings to his real home. Longest-in-the-line (and is consistent throughout) this entertaining spoof of mad doctor movies.

## KING KONG (1933)

135 minutes

Video Video International  
6255 Sunset Blvd. #1049  
Hollywood, CA 90028

**Bill George (\*\*\*\*):** If you ever fantasized your more primitive impulses (created and lost a beautiful woman, or fell off the Empire State Building) you'll surely be able to identify with the legendary film character. For further revelations on the film, read The Girl in The Hat Box by Ronald Goffman and Harry Gold (John Scott)

**Gary Syvile (\*\*\*\*):** A cinematic rabbit-hole tale that will never fail to charm. The blending of outstanding special effects (creating movement's most sympathetic monster even though the small vehicle does at-



tempt to make Kong more the savage) with strong performances in a realistic stage setting creates a romantic fantasy world juxtaposed to the harsh realities of the urban New York City locale. The musical score by Max Steiner alone is worth the cost of this tape.

**Don Latham (\*\*\*\*):** Existing blend of music (Max Steiner) and also motion pictures (Walter Dillinger) add up to the granddaddy of all monster-on-the-loose movies. O'Brien's amazing ability to breathe life and personality into animated monsters (in the action/fantasy film area) follow Robert Armstrong (who is King Kong) as a mad maniac who exploits the giant ape's power. Kong's footage is far more brutal in this uncut version.

## KING KONG (1976)

125 minutes

Paramount Home Video  
5451 Marston St.  
Hollywood, CA 90028

**Bill George (\*\*\*\*):** One of the most notorious embarrassments of big-budget movie-making (until HUGO'S GATE) sidestepped its beachhead (repetition). Detailed script and considerable special effects contribute one of the most expensive smaller movies ever made. Don Scott as Jessica Lange and (in a corner) John Agar as the Mayor of New York (John was also in the classic movie GARGOYLES OF THE SWAMP) CREATURE—He obviously assumed that was the monster.)

**Gary Syvile (\*\*\*\*):** Jessica Lange's sensuality and Rick Baker's brilliant unadorned performance as Kong provide the only meat in this unexciting version of a classic. The low scientific worth of monstrous Kong (bearing his hairy chest only seen as the same movie. The over-the-top story is replaced in subtlety by blind performance.

**Don Latham (\*\*\*\*):** Poor acting and a silly script during this outbreak of hope to improve upon a classic. Charles Grodin, a talented comic performer, is useful in the Robert Langford role. Don's movie includes a third-rate score by John Barry and Rick Baker's understated performance as Kong.

Note: One of the pre-production poster concepts for the original King Kong. Note the odd treatment of the famous Kong Trenchcoat (and yellow Kong Trenchcoat) light yellow. Rick Baker as Kong in the original DeLuxe version.



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## Coming next issue...

- ***Dawn Of The Dead's Undetectable Effect***  
Learn how this subtle optical effect was created. Most viewers, including staunch effects fans, don't even know that this optical exists in the film! Includes full-color 35mm frame clips of the various tests made to achieve the perfect results. By James Choi
- ***The Fantasy/Horror Maskmakers***  
You've heard of the big time maskmaking studios, but several independent make-up artists create and sell a line of superior quality horror, fantasy and SF masks. Here is a guide (including color photos) to four of the top independent maskmakers, including Dave Ayres, who worked on *CEDK* and *Empire Of The Ants*. We will show you several examples of each artist's work, and include full addresses so that you have time to order masks for Halloween. By Silvio Pontillo
- ***Realistic Eyeballs — For Horrifying Effects!***  
Here's a photo step-by-step to creating realistic eyeballs, the final touch to life-like "dummies" human heads and horrifying gore effects. By James Choi
- ***Ray Harryhausen: A Retrospective Interview***  
The beloved master of stop-motion animation discusses his beginnings and early work in the film business. Includes many photos from Ray's films. By Ernest Heintz.

# Amazing Cinema

- ***Harryhausen Models On Display***  
A special supplement to the interview, featuring brand new, exclusive close-up photos of Ray's animation models — including the *Clash Of The Titans* creations. By James Choi
- ***Creeping Effects: Protection Molds***  
Here's how to make a positive protection mold of your stop motion model. If the negative mold ever breaks, you can re-create it without re-sculpting from scratch! By Anthony Leadett
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